

SCL - SOUNDTRACK CORRESPONDENCE LIST

LUKAS KENDALL, RFD 488, VINEYARD HAVEN, MA 02568 USA

#13, September 1991

Here we go again, another issue of the SCL/SCORE newsletter. Before I go any further, please, read this entire newsletter before asking me questions and telling me suggestions...chances are the info you are looking for is in here. Also, please don't lose sight of the fact that I don't write this entire newsletter--please, don't bite my head off if you don't like a comment that wasn't written by me. **DONATIONS**--Please, don't stop them now! I could probably pay for the SCL out of my own pocket, but it's kind of the principle of the thing, you know...? With the member count past the 50 mark, plus the Members' Catalog going out this month, this is costing me more than I bargained for. I've again received about enough to pay for this newsletter, but the Members' Catalog may tip the scales. Remember, if everyone, and I mean **everyone** would just send in 4 or 5 stamps every few months, the SCL would pay for itself quite nicely. International members--send International Reply Coupons (IRC's), which you can buy at your post office and send to me--I can exchange them at my post office for first class postage back to your country. American members--a denomination sorely needed to save some money is 23¢, which equals the two ounce rate when added to the normal 29¢ stamps. **FILMOGRAPHIES**--This month we have big (and accurate) ones on Elmer Bernstein and John Barry. I will try and run an updated Williams' filmography next issue--I'm waiting on word from the SPFM to see if I can use their JW filmography to fix my own. Which brings up a major point--please, when sending me a filmography that appeared elsewhere, if you can, get permission from that organization first so I don't get sued or something. **SCL MEMBERS' CATALOG AND MEMBERS' PROFILES**--It'll be one more month until I send out the MP form, but the Members' Catalog is out, thanks to Kevin Pelow. Members who contributed to this list, version 2.0 (1.0 was by Michael, 1.1 was Kevin's transcription of Michael's version, adding his own list), will be receiving the list with this newsletter. **WHEN WILL MEMBERS GET COPIES OF THE CURRENT LIST IN THE FUTURE, STARTING NOW?**--When you: a) Contribute your list to an update of the catalog, and from now on please include 52¢ or 3 IRC's return postage when you submit your list to me or Kevin. b) Request a copy of the current list from me, and please include 52¢ or 3 IRC's return postage (overseas)--at some point of version 2.3 or something members who only have version 2.0 will want to do this, too. Or: c) All contributing members will receive a copy of any major update of the catalog, indicated by a version of 3.0 or 4.0--minor updates only call for a version of 2.1 or 2.2. Is this making sense? Hope so. **COMPOSER LIST**--This is an alternate version of the current catalog, listing by composer, not title. This is strictly optional: to receive it send a request to me and please include 52¢ or 3 IRC's (2 from Canada) return postage. **COMMENTS, ERRORS IN THE LIST?**--Send such comments or corrections to Kevin Pelow, and thank him for doing such a nice job, too. Remember, when you submit your list--only vital information is **title, composer** and **format**, though another column created this

version is that of **running time**, a column that will need a lot of filling in so help out if you can. **ASK FRED**--This column is in place this month--check it out and contribute. **ADDRESS UPDATES**--1) Andy Dursin is back at his winter address, listed at the top of SCORE. If you already sent a letter to his summer address that's okay as he'll still get it. 2) Angel Santana tells me that due to the postal system still reorganizing it's best to write him at his old address for the time being, listed below. 3) Finally, all of Canada is now on a mail strike, so until further notice don't write anyone in Canada. The last strike lasted months, but this one may be over soon with a little luck. I'll let everyone know when it's over. **SOCIETY FOR THE PRESERVATION OF FILM MUSIC**--I recently joined this, and trust me it's well worth it. The current issue of their society journal, "The Cue Sheet," features more John Williams material than I could ever gather for the SCL. For a copy of the SPFM's flier, just ask me, and include a return stamp if possible (similarly, I'll be getting a "plug" in the SPFM's journal, as they are putting together a directory of film music societies, another thing that will make their journal a must have). **SCORE**--This is where I analyze the trends I see going on in SCORE, which has another exemplary issue this month. How are the grades done? From A to F, A+ the highest and F the lowest. Do not grade higher than A+, please (that's like "110%" cliché) and please try to keep your grades in proportion to the system. Giving everything an A+ just destroys the integrity of the system. Some people tend to feel anything below an A- is a bad grade--it's not, as a C is the median grade, and a C+ is actually an above average grade. If you don't stay within the grading format we have now it will become meaningless. Please, be objective, concise, and considerate of other tastes when reviewing. Educate the other members as to what's on the soundtrack you're reviewing, and just because you've loved a soundtrack since you were ten years old doesn't mean it's an A+ to everyone else. Which car ad would most inspire you to buy the car: an ad saying the car is wonderful, just great, awesome, superb, and absolutely incredible--you must buy it! (and how do you really know?), or an ad telling you the good features of the car, like anti-lock brakes, airbag, 4 speaker radio (digital sound, 12 page liner notes...get my point?) and even some bad points, like a high price (which goes for cars and soundtracks), and even recommended who might like the car/soundtrack--people in off-road environments or people who need a family car/people who like Star Trek or people who like rock scores. I hope this analogy leads to some better reviews in the future. Also, I've noticed a trend starting back up to write longer reviews--remember, big isn't better. Somewhere halfway between Guy Gordon's and Tom Morter's Best of Both Worlds reviews is the ideal length. About debates, some people react strongly to an opinion they see, which is good, but then they choose to bite my head off about it, when often the review/rebuttal is not even by me! Write in and respond to SCORE (though at a reasonable length) instead! Make it short and sweet, like Lance Baker's rebuttal this issue, and even if Andy

disagrees 100% he'll put it in. Trust me. **SOUNDTRACK ARTICLE**--An article appearing in New York Newsday was recently given to me by Manuel Olavarria, who lives in close proximity to Footlight Records (which gets named in the article, by the way), and may end up as the liaison to that store. I have the article on file if anyone wants a copy, as well as other articles--write and ask. The article Manuel gave me names a price guide now available, the Jerry Osborne one, and it sounds good (Andy has it) though I haven't seen it. **EVENING AT POPS**--Hope you caught this the week of September 1st on PBS, as half the show featured a salute to John Williams hosted by Steven Spielberg, showing clips from Jaws, ET, etc, as Williams conducted his compositions. It was a rerun from last year, but that doesn't make it any less excellent. And I'm sure some people taped it if you want a copy, but remember, **write first before sending a tape!** **LETTER WRITING CAMPAIGNS**--Want to raise some hell? Guy Gordon has suggested--perhaps in passing, but it's a good idea--letter writing campaigns to MCA to get Jaws on CD, and to Polydor to get Empire on CD in full. What do you think? I'm sure those labels' addresses are listed on any of their soundtracks--if this gets followed up on, I'll list the addresses next issue, with some guidelines, though we probably don't have enough voices here to change the monoliths' minds. Perhaps someone should call those companies first to see if there are any clear-cut reasons why they can't put Jaws and Empire, respectively, on CD. **TAPE COPIES**--I strongly advise that everyone buys their soundtracks--I don't want to be responsible for starting a major piracy ring! I can no longer condone large-scale "copy me a collection" bootlegging, and copying in general is, after all, illegal. Select mix and match copies, copying rare items (a \$100 out-of-print record, etc.), I can understand that, but buying an \$8 tape of Back to the Future III (and we can locate one) won't cost you much more than having someone send you a copy--and ultimately you'll be happier with the real thing. (I can also understand a request for copies if you live in an area where it's hard and expensive to buy soundtracks.) But otherwise--hey, we can find it, you can order it. It's the right thing to do, and companies like Silva Screen and Crescendo need your purchases to stay in business and put out more soundtracks. If you insist on getting a copy from me, you'll have to abide by the following conditions: 1) You write first. 2) You send the blank tape(s). 3) You pay the return postage. Do this, and I won't mind copying a cut of this or that, but otherwise...I do enough around here. **"IT'S NOTHING PUHSONUHL"**--The policies I've outlined above are solely for the smoother operation of the SCL with so many members and tastes in it now (which is good, don't get me wrong). If you realize you've done one of things I've advised people not to do, please don't be mad or upset. This is for future notice. If you disagree with a policy, tell me. If you have any suggestions, tell me. The above policies I've only set after a year of experience, so I think I know what I'm doing, now. Thank you, and enjoy the rest of the newsletter.

PEN PAL/ADDRESS LIST

Of this writing, no word back from Tom Morter on the members' profiles, so for now you can write to each other using the following address list. Who should you write to? It's up to you; you can use as a guide comments and wants from the SCL (especially the MC's!) and also titles from the Members' Catalog, which is going out to some of you with this newsletter. If you have any suggestions for the Members' Profile form which I will hopefully send out next issue, tell me NOW! Moving on--If you don't see your name and address on the pen pal list and you want to be on it then tell

me. There are still some people on my mailing list only (by either choice, oversight, or having only sent me an initial letter with interest in the "Please enroll me in your club" range) as they haven't specified--yet--that they want to be on the pen pal list. These people are: Nancy Van De Bogart, Al Faison, Chris Bittingsley, Kurtis Cooke, David Fedewa, Jonathan Johnson, Alex Mangual, Ron Correll, and Larry Kinney. If you are on that list, and you want to be on the pen pal list, too, tell me. Here is the more critical list, this being of people who contacted me about my Starlog ad but of this writing I

have yet to hear back from. These people currently are: Neal Tauferner, Picardo Romano, Rob Walsh, Mary Robbins, and Michele Hemming & Robert Spencer. **If your name is on that list then this newsletter will be the last you receive until I hear from you again.** For those curious, the following six people never wrote back to me when I sent them their notices last issue and are therefore dropped unless I happen to hear from them: Paul Scherbaty, Larry Slominsky, Chet Strachel, Philip Hanft, Scott Bitton, Robert Bonn.

Mark Bailey 7320 Sheridan Ave. S Richfield, MN 55423 USA	Brian A. Down 1038 Rankin Drive Zanesville, OH 43701 USA	Candice Hart 1507 Ohio Augusta, KS 67010 USA	Rob Nichols 23024 N. Brookside Dr. Dearborn Hts, MI 48125 USA	Michael Thompson PO Box 432 Maitland 2320 N.S.W. AUSTRALIA
Lance Baker PO Box 1282 Rock Springs, WY 82902 USA	Michelle Drayton * F 1/2 10 Atlas Rd * Springburn * Glasgow G21 4TE * SCOTLAND - GREAT BRIT	Steve Hyland 1018 Kenmore Ct Cupertino, CA 95014 USA	Manuel E. Olavarria 2950 W23st APT 6H Brooklyn, NY 11224 USA	Philip Topping* 148 Ulsterville Pk * Portadown * Co. Armagh * N. Ireland BT63 5HD * GREAT BRIT.
Tom Bateman Mals 24 Avi 69A Kmcas, HI 96863 USA	Jeanny Driscoll * 34 Ridge Rd., La Lucia * Durban * Natal 4051 REP. OF SOUTH AFRICA	T. Patrick Kelly II 6041 Sequoia NW Albuquerque, NM 87120 USA	Kevin Pelow 6006 Bonsels Pkwy Toledo, OH 43617 USA	Thomas Weber S90 W13322 Boxhorn Dr. Muskego, WI 53150 USA
Laura Jean Blackwell 116 S. Central Roxana, IL 62084 USA	Mark A. Ernst * PO Box 82 * Canterbury, NH 03224- 0082 * USA	Mark Kubik 185 Meadowbrook Road Stratford, CT 06497 USA	Shane Pitkin PO Box 134 Brownville, NY 13615 USA	Eric Wemmer 12100 SW 69 Pl. Miami, FL 33156 USA
D.L. Bogart 1122 Connecticut Ave. Joplin, MO 64801 USA	Roger Froilan, Jr 82 Pine Street Stoneham, MA 02180 USA	Brian Kursar 2638 W. 231st St. Torrance, CA 90505 USA	Richard Rivera 1028 Washington Street Hoboken, NJ 07030-5202 USA	Don Zahorick 42 Beacon Avenue Romeoville, IL 60441 USA
Terry Broz 3316 Fallowfield Drive Falls Church, VA 22042 USA	Marshall Garnuette III 1404 E. Scott Street Pensacola FL 32503-4659 USA	Francel Diaz Leñero * Av. Rio Churubusco #417 * Col Unidad Modelo 09090 * Mexico D.F. MEXICO	Raymond Santoro 34 Orchard St. Holley, NY 14470 USA	Amer Khalid Zahid 184/0 Block 2 P.E.C.H.S. Kharachi-29 PAKISTAN
Jeff Delk 170 Silvermaple St. Porterville, CA 93257 USA	Mario F. Giresi, Jr 90 Crestwood Drive Shirley, NY 11967 USA	Robert Magee * 2218 Rio Grande Street * San Angelo, TX 76901- 3044 * USA	Jennifer Saylor 727-33rd Street W. Des Moines, IA 50265 USA	
Angel Luis Santana Díaz Calle #6 221-C St. Just Trujillo Alto, PR 00760 USA	Guy Gordon * 320 Washington Blvd. * Hoffman Estates, IL 60194-3048 * USA	Montserrat Andreu Marin * 4 Escalantes, 9-B * 08190 - Sant Cugat Del Valles * (Barcelona) - SPAIN	Carlos Silva * 43 Tower House * 75 Von Brandis St. * Johannesburg * REP. OF SOUTH AFRICA	
Jennifer De Mille Box 105 Bloomfield, Ontario CANADA KOK-1G0	Mark Hamilton * Hse 25, Rm 4 * Cathedral Campus * Dillstone Ct, St James Rd * Liverpool L1 * ENG.	Brian M. McVickar 1269 Drivers Circle Rocky Mount, NC 27804 USA	Melinda K. Slouber 107 Taylor St, Rear Apt, San Rafael, CA 94901 USA	
Jack Douglas * Gim. "A- migos" 300 S. Guadalupe * San Jose - COSTA RICA * CENTRAL AMERICA	Dave Harold 7403 East Ninth Avenue Spokane, WA 99212 USA	Thomas Morter 12438 Jacaranda Ave. Chino, CA 91710 USA	Jeff Szpirglas 57 Jerome Park Dr Dundas, Ontario CANADA L9H 6H1	

SCORE NEWS

Bruce Broughton scores the next "Honey" film, news from Silva Screen rep Ford Thaxton. ** Initial reports from SCL Members tell me that Cliff Eidelman's past scores are pretty good, though it would seem he has not had a soundtrack released yet. ** Manuel Olavarria has some info on "Love Field," mentioned in SCL 11--the movie stars Michelle Pfeiffer (the new Catwoman, too) and Denzel Washington in a(nother) interracial love romance. ** Manuel also has some rumors on the next Star Wars films which appeared in the New York Daily News, in that Joe Johnston is being

looked at to direct all three movies, perhaps back-to-back. ** David Newman scores the upcoming film "Paradise." ** David Manfield scores "Late For Dinner," something of an SF film about two guys frozen 30 years ago who wake up today--sounds like another "Sleeper." ** Alien III is definitely to be a Spring (but most likely early summer) 1992 release--an advance trailer is already running, and attests to that. ** "Batman Returns" is the title of Batman II, with Christopher Walken, Marlon Wayans, and Michael Murphy (as the mayor of Gotham)--only returning actors from the

first film are the actors who play Alfred the Butler and Commissioner Gordon--this all from USA Today and the Boston Globe. Michael Keaton, Michelle Pfeiffer, and Danny DeVito are already signed, of course. ** Look for Young Indiana Jones as a midseason replacement next year. ** If you don't know by now, Leonard Nimoy appears in a TNG two-parter--no joke--in November. He plays, of course, his most famous role--the guy in Commando Cody. Just kidding--he's Spock, of course.

ALBUM NEWS

The Hemdale compilation is out (news from Guy Gordon and Angel Santana) containing two Terminator tracks (though without the main title), two Hoosiers tracks, and rest being stuff I listed last issue: i.e. The Last Emperor, Platoon, and River's Edge. ** Southern Cross' compilation "Monster Bash" is due in October. ** For TNG, Crescendo Records cannot release numerous episodes on the same CD, due to high orchestra re-use fees--releases have to be limited to a few good and special episodes. Mark Banning suggested last issue that I could take a survey of TNG fans in the SCL to see what episode scores might be in demand. So far, the GNP-SCL poll has four responses, leaving it with a margin of error of, say, 99%. So, TNG fans, write in! So far, I have heard the following episodes named:

Yesterday's Enterprise, 11001001, Brothers, and QPid (those from Guy Gordon), Yesterday's Enterprise, 11001001, Where No One Has Gone Before, and Skin of Evil (from Eric Wemmer), Yesterday's Enterprise, Tin Man, and Reunion (from Marshall Garnette), and Tin Man, We'll Always Have Paris, Brothers, and Final Mission (from Brian McVickar). Do write in and tell me 2-4 good episodes with good scores that you'd like to see on disc, and the results will go directly to Crescendo. ** Andy has seen some soundtracks to things not even out yet: "Pure Luck" (Jonathan Sheffer with a Danny Elfman theme), "Freddy's Dead," "Suburban Commando," and "Rover Dangerfield." ** King Solomon's Mines (complete score) is now out from Intrada. ** More Bernard Herrmann re-

release news from Shane Pitkin--"Sisters" and "The Battle of Neretva" are switching from Southern Cross to Preamble, which just released a complete Citizen Kane score, and will be available again as volumes 3 and 4 of the Preamble Herrmann Anthology Series. Preamble/5th Continent also will be releasing some other Herrmann related materials, such as his short subject "Williamsburg" on a comp. called "Soundtrack Sampler" (PRCD 1789) and his string quartet "Echoes" and clarinet quintet "Souvenirs du voyage" (PRCD 1791). ** Guess what GNP Crescendo has coming out the rest of the year? Lost In Space, Mission: Impossible, and Music from Steven Seagal Films. Place your orders now--Lost In Space has been in demand for quite a while.

WHERE TO BUY - AS REFERRED TO IN THE MEMBER COMMUNICATIONS SECTION

Movie Boulevard, 5, Cherry Tree Walk, Leeds LS2 7EB, ENGLAND * 0532-422888 * The first place I look for wants, but they list by composer so please tell me the composer when you tell me your wants. Can be difficult to order from if you're in the US, but they have great stuff. £1 or 4 IRC's for catalog.

Footlight Records, 113 East 12th St, New York, NY 10003 USA * 212-533-1572 * Primarily a record store with a fast mail order service, a great place to order from by phone from the US--call and ask if the titles you want are in. Great stuff, new and out-of-print, though they don't have a catalog.

Timetrax Distribution, 3208 Cahunga Blvd. #125, Los Angeles, CA 90068 USA * 818-843-3258 * Recommended to me by DL Bogart--their basic catalog features only a few soundtracks but they have extensive search services. Send \$2.95 for basic catalog.

Star Tech, PO Box 456, Dunlap, TN 37327 USA * An SF merchandiser with some high-priced but out-of-print CDs along with a TON of Star Trek, Star Wars, Doctor Who, BB stuff, and so on. Also has a video catalog, FBN Video (that catalog is \$2). Star Tech catalog costs \$1, \$2 Canada, \$3 overseas.

Star Land, PO Box 24590, Denver, CO 80224 USA * 303-671-8735 * Basically another Star Tech--I don't know how much a catalog costs--see their ads in Starlog.

Intergalactic Trading Corps, PO Box 1516, Longwood, FL 32752 USA * 407-831-8344 * Yet another Star Tech, but they are currently trying to unload all their old CD's at real prices (\$13-15)

including such rare CD's as Dune. Free catalog.

SoundTrack Album Realtors, PO Box 487, New Holland, PA 17557 USA * 717-656-0121 * Entirely devoted to soundtracks, most in-print, with clearance catalogs every so often as well. You can order one catalog for free, but to receive their catalog monthly you must pay \$10/year, or make a purchase every 6 months.

Intrada, 1488 Vallejo Street, San Francisco, CA 94109 * 415-776-1333 * This seems to be a store and label with mail order service all rolled into one. I've never ordered from them personally, so that's all the info I can provide.

Varèse Sarabande/CD Club, 13006 Saticoy Street, North Hollywood, CA 91605 USA * 818-764-1172 * The official Varèse outlet and also the best way to get their limited edition releases. Write for catalog, and they should send you their literature.

Showcase Media Services (Ed Rasen), 11684 Ventura Blvd, Suite 589, Studio City, CA 91604 USA * 818-985-4807 * Your very own hunt and search distributor who deals with radio stations and attends record conventions. Call and inquire about sending a want list.

Your local record store--don't overlook it if you have one, and if you're in a city you have it made with Tower, Sam Goody, and chains like that. If a soundtrack is in print (the record store people can check their SCHWANN guide) you should be able to order it. Seriously.

ASK FRED

Luckily, some questions (#1-8 from Lee Sanders, #9 from Lance Baker) rolled in for Fred, and lucky for us Fred had some time to answer them. So, without further ado I'll turn the column over to composer Fred Molin, but remember, this column can't exist without your questions (so send them in!)

1) Q: Was composing for film and television your original intent, or did you just "fall into it"? If the latter, how did it happen?

A: My original intention was to pursue my goals as a singer-songwriter. I became involved in arranging and producing pop records and had a long run where I sublimated my own composing and performing to be the creative middle-man for other artists. During the early 1980's I made the transition to film and TV composition and by 1984 I was able to concentrate on soundtracks full-time.

2) Q: Who would you cite as your major compositional influences (from classical music and/or soundtracks)?

A: My favorite composers and my major influences are generally too numerous to mention. I certainly feel that anything John Williams, Dave Grusin, or Randy Newman is impeccable, both in craft and emotion.

3) Q: How do you develop the music for, say, an episode of FT13:TS?

A: As a rule, I receive a fine-cut (finished edit) of the film or episode and I score each cue to the parameters of the picture.

4) Q: Which do you prefer--scoring films or

tv episodes? How do the processes differ?

A: I prefer the scope of feature films but I really enjoy the quick turn-around and instantaneous response of a series.

5) Q: What steps do you recommend to a college student wishing to enter the film music industry? What grad schools, when to "make the move" to L.A. (if such a move is indeed necessary), etc?

A: L.A. is certainly the mecca of the industry, so I do believe that it is important to compete in the heart of the competition; however, it is not essential if you work and live in a place that has some amount of film and TV activity. I think that the only real way to learn this craft is to "learn while you earn", start with small-scale projects like industrial films or documentaries and parley those experiences into work formulas that you take with you on larger scale scores.

6) Q: What is your favorite soundtrack (other than your own work)?

A: I can't give you one favorite although at the moment I am overdosing on Randy Newman's score for "Avalon" and the end titles theme for "Always" by John Williams.

7) Q: What is the project you most enjoyed working on?

A: I loved working on the Friday the 13th tv series because of the diversity of each episode and the freedom I was given to create a sound-scape for the series.

8) Q: What opportunities are there for

young, aspiring soundtrack composer in the industry today? Do you predict a reasonable job market in the near future?

A: There is a future for aspiring composers. You must build yourself a base of experience to gain the ground you need to "climb the ladder." Persevere!!

9) Q: What is the professional viewpoint on a composer using additional orchestrators to, in essence, turn the music into its finished product?

A: Using other orchestrators or arrangers is a matter of great debate. Some composers simply have no time to orchestrate their score (Michael Kamen's score of "Robin Hood") and some composers cannot orchestrate their own work (Danny Elfman for example).

I believe that every situation is open for discussion, but I only resent the composers (who shall remain nameless) who do the minimum amount of work required (usually the main themes) and hire arrangers and other composers and not credit them properly.

That wraps up this month--remember, send your questions in! You don't have to stoop to questions requiring a yes or no answer, but try to avoid novel-length multiple parters. Fred is currently working on "Beyond Reality," a USA cable series premiering October 4th, an anthology with a few continuing characters, exploring the paranormal and supernatural. Promos are already running.

MEMBER COMMUNICATIONS

You may be seeing your listing squashed down--especially if it's a holdover from last issue--but that is due to space needs. I will continue to list your wants or whatever until I feel they are resolved--please update me as to your listing, especially if you picked up a want I had down. Also, if I say that so-and-so or someone has a certain item, it's up to you--not me--to make contact with that person. ** The V soundtracks Kevin Pelow had that Michelle Drayton was looking for are most likely the pirated versions that floated around a few years ago, that from Mark Banning at Crescendo, as no V soundtracks were ever officially released. Well, what can I say? ** Jeanny Driscoll's want list from many months ago is presumably still for: all ST and SW soundtracks on cassette, any ST pins and also any Starfleet uniforms, second-hand or new, size 38. She will supply tapes and pay postage for anyone who will tape any soundtracks of the following shows: Battlestar Galactica, Star Wars, any ST or ST-TNG. ** Jeff Delk is looking for videotapes of the following shows: ST, ST:TNG, Animated ST, V, Alien Nation, Beauty and the Beast, and the new Mission: Impossible. Good news for Jeff as Lance Baker has V (mini-series only) and almost all of the new MI on tape. ** Terry Broz's quest for "Android" and "The Adventures of Buckaroo Banzai" looks dead, though Ed Rasen of Showcase Media Services is searching for promo copies. Also, Jeff Szpirglas has an audio tape of parts of the film. ** Lance Baker is looking for "The Pirate Movie" and "Funny Girl" on CD and cassette. Jennifer DeMille says she has "The Pirate Movie" on double play cassette, and I saw "Funny Girl" at my local record store, so that is the place to look. ** Jennifer DeMille, who mentions she's a fan of David Foster, is looking for a soundtrack to the Broadway musical, "Into the Woods," and asks if soundtracks are available to the mini-series "The Thorn Birds" and the Canadian "Anne of Green Gables," starring Megan Follows & Johnathan Crambie. ** As in the June issue, Al Faison III is looking for Creepshow, The Shining, Videodrome, and Doctor Who, numerous Doctor Who soundtracks being available from Star Tech and Star Land. ** David Fedewa is looking for soundtracks to the TV shows: Star Trek (classic), Lost in Space, 6 Million \$ Man, Incredible Hulk, and Spider Man. David is also looking for videotapes of the TV show "Emergency" starring Randolph Mammoth. Returns in your area? Contact David. ** DL Bogart's Goblin CD search continues, meeting with some success through Timetrax and Footlight. ** Guy Gordon is offering to trade on a 3 cassette to 1 CD basis, this being a holdover from two issues ago. Cassettes offered are: Delta Force (Silvestri), The Wild Rovers (Goldsmith), The Great Train Robbery (Goldsmith), The River (Williams), Batteries Not Included (Horne), Fletch (Faltermeyer), and The Glass Menagerie (Mancini). CD's wanted are: Raiders, (not at Footlight), Blue Max (Goldsmith), Link (Goldsmith), Lion-

heart Vol 2 (Goldsmith), and Harry and the Hendersons (Broughton). Guy is also wondering if the following CD's exist: Ladyhawke (Powell), Thief of Hearts (Faltermeyer), and Silverado (Broughton). Guy has also been noticing old Varèse cassettes (Supergirl, Runaway, Red Sonja, etc.) turning up at his local record store for \$2--contact him if interested. ** This from several months ago: Ángel Santana will trade cassettes of Top Gun, Rocky IV, Salsa, Star Trek II, CE3K, and Batman (Prince) for CD's of Alien, Superman II/III, Supergirl, and King Kong (1976), again on a 3 to 1 basis. ** Some info on Jack Lindsay Douglas' wants: Raiders, Dr. Who, Indy III, and Friday the 13th: The Series are all available from Star Land (though not all on CD); the new Mission: Impossible is coming out on CD from Crescendo; Man/UNCLE is at MB and STAR; Goldsmith's Planet/Apes and Rosenman's Beneath the POTA (the only two released from that series) are at MB. Jack now asks which Psychos were released--I know the first was on LP, the second all formats, but what about III and IV? Jack, being in Costa Rica, will most likely be looking for copies of the above soundtracks. Also, as before, Jack has for sale all of the MEGO 8" action figures to the original ST, write him if you're interested. ** Of the soundtracks Brian Down is looking for on CD, only Last Starfighter and The Black Cauldron (at Movie Boulevard) exist. Now, can anyone find a place to locate LS? ** From last issue: Thomas Weber is looking for "Orca" (1977-Morricone) and "Never Say Never Again," (1983-single) both of which are at Movie Boulevard though at a ridiculous price for Orca (£75). Tom is also looking for: Dark Star (LP at Movie Boulevard), Secret of Nimh (try Footlight), Sheena (LP at Movie Boulevard), Laserblast (?), Lionheart Vol. 2 (can't find), Conan the Destroyer (never on CD), Clash of the Titans (Rosenthal-LP at MB), and Road Warrior (at Star Land, all formats). ** Don Zahorick is looking for the TV Mini-Series "Centennial." I have no info whatsoever--someone please speak up. ** Eric Wemmer is looking for numerous titles, all readily available, but also has some 13 SEGA videogames for sale--contact him if interested. ** Steve Hyland is looking for The Rachel Papers, supposedly released on London/Polygram. Not listed in Movie Boulevard. ** Robert Magee is looking for the following: Force 10 From Navarone (Ron Goodwin--not in MB), Spartacus (Alex North--should be everywhere, including Footlight Records), Lord of the Flies (Philippe Sader--CD at MB), Slipstream (Elmer Bernstein--not in MB, not released at all), and Watership Down (Angela Morley--??). ** Thomas Morter is looking for a tape of Silverado, any format of Williams' Heartbeeps and Monsignor (the former released on MCA, the latter listed in MB), and info on whether or not NeverEnding Story II was released (doesn't seem so). ** Brian McVickar is looking for Damien: Omen II, The Final Conflict, Warlock, and Legend (Goldsmith--those four

at Footlight), Clash of the Titans (LP at MB), Poltergeist (only LP exists--try Footlight), and Jacob's Ladder (should be everywhere). ** Jeff Szpirglas is looking for dubs (copies) of Doctor Who soundtracks, though the real things are at Star Tech and Star Land. Contact him if interested--he can get some mail through the strike. He already has the Music-Vol 1 and Sound FX. Jeff is also looking for dubs of Naked Gun, Metalstorm: Destruction/Jared Syn, Streets of Fire (various), Terror In the Isles (various). ** Brian Kursar's wants include: Cyborg, Kickboxer, and Bloodsport--good news in that Silva Screen will be releasing music from those Van Damme films; Eraserhead--available, don't know where; Blue Velvet and Star Wars--widely available, try Footlight for both, Star Tech or Land for SW; Commando--never released; any foreign Twin Peaks soundtracks--don't know of any. ** Alex Mangual is looking for The Beast by Mark Isham, available at MB and probably Footlight. He's also asked me about the "Original Soundtrack on Polydor" listed at the end of Blade Runner--sorry, but only the New American Orchestra release materialized. ** Melinda Slouber is looking for NeverEnding Story, Sid & Nancy, and Repo Man on CD--I'm not sure about any of those. She's also looking for anything by Joey Scarborough (Greatest American Hero), any format okay on that. I can't find anything by him in MB. ** Mark Kubik is looking for: Tron (try Footlight), Watership Down (which was on Columbia), Clash of the Titans (at MB), Victor/Victoria (definitely out but rare), Black Hole (on LP only at MB), Heavy Metal (can't locate, but both the score and songs are listed in the Members' Catalog under Don Zahorick), Dark Crystal (Trevor Jones, try STAR), and Dune (CD--rare!--at Intergalactic Trading Corps). ** Mark Bailey is looking for Last Starfighter, now an elusive title, and "Ishtar," which doesn't exist. Its story, from Andy Dursin: Capitol was going to release the score, but since the movie bombed so badly they scrapped it. ** Shane Pitkin is looking for the "The Dead Zone," (1983) which probably was never released. ** Roger Froilan wants to know if the following have been released: North By Northwest (yes!), Gallipoli (Australian film w/Mel Gibson--no idea) and any of the George Romero "Dead" films (Night of the Living Dead, etc.--no idea). ** Marshall Garnuette is looking for: Lethal Weapon, Octopussy, Die Hard, Robocop, Rambo I, II, III, Untouchables, and Superman IV, the last being nonexistent. ** Finally, a request from Michael Thompson. Michael has a friend who is intensely into the space program and the America's Cup Race, but is having an awful time finding someone to write to, and exchange videos and articles with (he has a PAL-NTSC converter--very useful!). If you are interested in those subjects, please, do contact Michael.

CURRENT SCORES -- From the New York Times of September 8, 1991

Film	Composer, if listed	Label, if released	Dog Fight	n/a	Nouveau
Barton Fink	Carter Burwell		Freddy's Dead	Brian May	Varèse Sarabande
Blood & Concrete	n/a		H Davidson/Marlboro M	Basil Poledouris	
Boyz n the Hood	Stanley Clark	Quest	Hot Shots	Sylvester Levay	Varèse Sarabande
Child's Play 3	C. Lenios, J. D'Andrea		Libestraum	Mike Figgis	Ten/Virgin
City Slickers	Marc Shaiman	Varèse Sarabande	Naked Gun 2 and a half	Ira Newborn	Varèse Sarabande
The Commitments	G. Mark Roswell	MCA	Naked Tango	n/a	
Crooked Heart	Mark Isham		Regarding Henry	Hans Zimmer	EMI
Dead Again	n/a	Varèse Sarabande	Sex, Drugs, Rock & roll	n/a	
Defenseless	Curt Sobel		Story of Boys and Girls	n/a	
The Doctor	n/a		Terminator 2	Brad Fiedel	Varèse Sarabande

JOHN BARRY FILMOGRAPHY/DISCOGRAPHY

This was given to me by Candy Hart, from the Somewhere In Time fan club ("INSITE"-International Network of Somewhere In Time Enthusiasts) newsletter. I hope to all heaven that isn't copyrighted and I don't get in trouble for this, but all I can say is that the SCL is non-profit and for entertainment purposes only. Please don't sue me. In future, whenever you submit something to the SCL (especially a filmography) that appeared somewhere else, please try and get permission first. Candy also tells me that "Play It Again Limited"

will be releasing Barry scores on CD, particularly from his earlier work. The address to that company is: Geoff Leonard, c/o Play It Again Limited, 3 Barnscroft Way, Droitwich Spa, Worcs, WR9 0BA ENGLAND. Key for the filmography below: *--soundtrack released, TV--television, S--Stage Musical, Sh--Short Film, Th--Theme Only, Ar--Arranged Only, R--Rejected Score. Unless otherwise coded, title represents a film soundtrack.

58	Six-Five Special (TV)	67	The Whisperers *		Young Joe, The Forgotten Kennedy (TV)
	Oh Boy! * (TV, Ar)		You Only Live Twice *	78	The Corn Is Green (TV)
59	Beat Girl *	68	The Jam (unrealized film project)		Game of Death * (aka Bruce Lee's Game Of Death)
	Drumbeat * (TV, Ar)		Deadfall *		Starcross *
60	Never Let Go *		Petulia *		Willa (TV)
	Juke Box Jury * (TV, Th)		Boom *	79	Hanover Street
61	Falling In Love (TV)		The Lion In Winter *		Moonraker *
	What a Whopper! * (Ar)	69	On Her Majesty's Secret Service *		Night Games
62	The Cool Mikado * (1 cut only)		The Appointment *		The Black Hole *
	The Betrayers (TV)		Midnight Cowboy *		Touched By Love (aka To Elvis, With Love)
	Dr. No *	70	The Last Valley *	80	The Bunker (R)
	The Amorous Prawn * (aka The Playgirl and the War Minister)		Murphy's War		Somewhere In Time *
	Mix Me a Person *		Monte Walsh *		Raise the Titanic *
	L-Shaped Room * (2 jazz themes only)		Walkabout *		Inside Moves * (Th)
	Dateline London * (TV, Th)	71	Diamonds Are Forever *		Legend of the Lone Ranger *
63	Zulu *		Follow Me * (aka The Public Eye)		Clash of the Titans (R)
	The Party's Over *		The Persuaders * (TV, Th)		Dance of the Dwarfs (R)
	From Russia With Love *		Mary, Queen of Scots *		Body Heat *
	It's All Happening * (Ar)		They Might Be Giants		Bells (aka Murder By Phone)
	Elizabeth Taylor In London * (TV)		Lolita, My Love * (S)		Hammett
	The Human Jungle * (TV, Th)	72	The Adventurer * (TV, Th)		Frances *
64	Seance On a Wet Afternoon *		Alice's Adventures In Wonderland *		High Road to China *
	The Man In the Middle * (w/ Lionel Bart)		The Glass Menagerie * (TV)		Svengali (TV)
	A Jolly Bad Fellow * (aka They All Died Laughing)		Gulliver's Travels (R)		Octopussy *
	Muloomnia (Sh)		Love Among the Ruins * (TV)		The Golden Seal *
	Goldfinger *		Orson Welles' Greatest Mysteries * (TV, Th)	83	The Right Stuff (R)
65	Passion Flower Hotel * (S)		A Doll's House (Th)		Mike's Murder
	The I.P.C.R.E.S.S. File *	74	The Dove *	84	Until September *
	Sophia Loren In Rome * (TV)		Billy * (S)		Cotton Club *
	The Newcomers * (TV, Th)		The Man With the Golden Gun *		Jagged Edge *
	Thunderball *		The Tamarind Seed *	85	Out of Africa *
	The Knack *		The Day of the Locust *		A View to a Kill *
	Be My Guest (1 song only)	76	Eleanor & Franklin * (TV)		Peggy Sue Got Married *
	One Man And His Bank (Sh)		Robin And Marian *	86	Howard the Duck *
	Four In the Morning *		King Kong *		The Golden Child * (2 themes)
	King Rat *	77	Eleanor & Franklin: White House Years (TV)	87	Hearts of Fire
66	The Wrong Box *		The Deep *		The Living Daylights *
	The Chase *		The War Between the Tates (TV)	88	Masquerade *
	Vendetta * (TV, Th)		St. Joan (extracts from Lion In Winter)		USA Today: Television Show (TV, Th)
	Born Free *		The Betsy	90	Dances With Wolves * (Acad. Aw. Win.)
	The Quiller Memorandum *		First Love (R)		
	Dutchman * (1 theme only)		The Gathering (TV)		

ELMER BERNSTEIN FILMOGRAPHY

First, I know the John Williams update last issue was still full of errors. The SPFM (highly recommended!) recently ran a complete Williams filmography, and I have asked them if I can reproduce their filmography here. If they agree to my request at their next board meeting, I will do so; if they don't agree, and I can understand that, you'll just have to join the SPFM, which isn't a bad thing at all. The

following filmography was given to me by Guy Gordon, from the liner notes of Stars 'N' Bars from the Varèse CD Club. The filmography did not denote soundtracks released, but Guy checked off some he thought were and I have added some that were listed in Movie Boulevard's catalog--an asterisk denotes a soundtrack is available, though some might have soundtracks released that we didn't list.

TERMINATOR 2: JUDGMENT DAY. Music by Brad Fiedel. Varèse Sarabande CD, tape (VSD/C-5335). 20 tracks-- 53:45//

Just as the film itself is relentless in its visual barrage of special FX and action, so is the score equal to the task of complementing this most intense film. This effort by Brad Fiedel is definitely a step above what he composed for the first "Terminator." Beginning with the terrific "Main Title," he pounds his way through each selection with varying amounts of energy and sound. The main theme is mixed in with most of the pieces, which brings the whole score together into one loud package. Gratefully there is more music here than the first film, with no extraneous rock songs. Considering the success of the film, notwithstanding the foreign and video markets, Mr. Fiedel's powerful score will not soon be forgotten. I hope to see his name associated with future films. Better watch out, Danny Boy!! A

-Terry Broz

No offense to Brad Fiedel, but his entire career thus far seems to have relied heavily on his relentless score for the original "Terminator." That was seven years ago. Now, after many mediocre primarily-synth offerings, he's back with a score that is, generally, an improvement on the first score. And it well suits the tremendous movie...but it's just not up to repeated listenings, unless you like the constant LOUD pounding of random synthesizer keys echoing through your speakers. More surprisingly, Fiedel's original "Terminator" theme just doesn't have as much impact in this arrangement as it did in the first film. Although the music may not be all that melodic, it still fits the movie and thus works overall...but I'd pass otherwise on the album unless you'd like a headache for a few hours. Someone reach for the Tylenol C+

-Andy Dursin

ONLY THE LONELY. Music by Maurice Jarré. Varèse CD, Tape (VSD/C-5324). 7 tracks-- 34:43// This soundtrack features 5 Jarré tracks (amounting to 28 minutes) and a pair of songs by Roy Orbison and Van Morrison. Jarré's usual patterns of scoring are here once again, but work well in the John Hughes-Chris Columbus film. The problem is Jarré's use of synthesizers, which just don't work when supported by large orchestra which, no surprise here, sounds a lot superior. The synths tend to wreck the tenderness of Jarré's music, meaning half of the score comes across as drab-sounding and cheap.

NEW RELEASES

THE BEST OF BOTH WORLDS, which Lukas Kendall gave an A and I gave a B last issue, has two new reviews this month. Also, the Japanese SUPERMAN II/III CD arrives, just in time for a review.

STAR TREK: TNG, Vol. 2: Best of Both Worlds. Music by Ron Jones. GNP CD, Tape (GNPD 8026). 21 tracks-- 46:56//

The score for "TBOBW" certainly surpasses the first "ST:TNG" soundtrack release ("Encounter At Farpoint," also from GNP) primarily because of the richer orchestral feel. (Jones used a 77-piece orchestra instead of the normal 36-piece group.) It sounds a bit disjointed and awkward on some tracks ("Captain Borg"), but it also sounds remarkably well-structured in many places ("First Attack," "Intervention"). The most appealing characteristic of this album is that, even though Jones has many electronic devices and synthesizers at his disposal, he uses them sparingly, and even as barely-noticeable background voices in some instances. The only disappointment is that, instead of including the newer (and much better sounding, in my opinion) main title theme (used in the third & fourth seasons), they decided to just copy the same first-season main title over onto this new album, and with this fine score, it sounds even less attractive. One can hear through the music that John Williams is a major influence on Ron Jones, and if Jones continues to produce scores of this quality, he will certainly join Danny Elfman and James Horner as the growing wave of young, up-and-coming film and television

MAIL BAG

In the SCORE section of the SCL Anniversary issue there were a couple of rebuttals commenting on James Horner's tendency to copy himself in his scores of the ST II and III films and his other works. Leonard Rosenman has committed a much more heinous offense, however, in his scoring of ST IV, the main title of which he forged from his "Lord of the Rings" score. Horner is a much better composer than Rosenman and was able to compose music that works ambidextrously, as it were, to serve the purposes of both of his ST films. Rosenman's music for TLOTR was interesting (as the film tried to be) but didn't serve the purposes of ST IV the way Horner's music would have. Horner's music has the same quality that I find in Alan Silvestri's "Back to the Future" scores: most of his work is thematic

But the other half is still well worth sitting through, and the two songs fit the movie perfectly. An uneven soundtrack on the whole, but I liked it. B

-Andy Dursin

BACKDRAFT. Music by Hans Zimmer, RCA/Milan CDs and tapes (3141-2-R). 10 tracks-- 42:56// In one word...INCREDIBLE. One of Zimmer's best, if not the best. Right up there with "A World Apart" and "Driving Miss Daisy." Very catchy tune with a march background, or "quiet" spots that have another great tune without the march. 100% entertainment. A MUST. A+

-Guy Gordon

DOC HOLLYWOOD. Music by Carter Burwell. Varèse CD, tape (VSD/C-5332). 22 tracks-- 36:24// Carter Burwell's score for the very entertaining Michael J Fox comedy relies heavily on "ethnic" instrumentation, some synths, cowbells, and odd blend of violins and flutes...and it adds up to a mixed bag of a score, as unusual as anything I've heard recently at the movies. In some bizarre way, it works... but it takes several listenings to get used to it. By then, you may not care anymore. This is, in a word, different. B-

-Andy Dursin

ROBIN HOOD: PRINCE OF THIEVES. Music by Michael Kamen. Morgan Creek CD, tape (2959-20004-2). 10 tracks-- 60:45// Very lengthy and detailed score with a good theme overall, but lacking a certain something, as most Kamen scores do. On the flipside, though, it is one of Kamen's best. A definite for Kamen fans, but otherwise... B-

-Guy Gordon

"Robin Hood: Prince of Thieves" received a B+ from Lukas Kendall and a B from myself in last month's SCORE. Now, added with Guy Gordon's B-, Entertainment Weekly gave the soundtrack (which has been selling well, undoubtedly due to the Bryan Adams ballad) a C. E.W. noted that the score is "fine in the theater but a little melodramatic at home." Their advice? "Buy the single." -AD

THE NAKED GUN 2 1/2. Music by Ira Newborn. Varèse CD, tape (VSD/C-5331). 16 tracks-- 36:25// Very good score, though not as funny or inspiring as with the video. Includes the awesome fight theme from the opening of the first film. Very well-written themes. A-

-Guy Gordon

composers. (No Grade Given)

-Thomas Morter

A haunting (mainly electronic) score, a drastic swing around from McCarthy's "Encounter At Farpoint." A very fitting score for the visual material, but on its own, I hate to say it but it gets a C+ from me.

-Guy Gordon

SUPERMAN II/III (1981-83). Original music by Ken Thorne, songs by Giorgio Moroder. Warner-Pioneer CD (WPCP-3860, Japanese). 25 tracks-- 75:55// This Japanese import combines all the music from the second and third "Superman" films onto one CD, and although the music itself is mixed, this is simply a must for Superman fans. **Superman II** (37:56) is a total rehash of John Williams' score for the original film, except Ken Thorne's arrangements and the sound of the orchestra totally lack the ambiance of the original recording. **Superman III** (37:57) contains 10 tracks, 5 orchestral Thorne compositions and 5 cuts from Giorgio Moroder. Thorne's music here has a lot more intensity and drive to it than his "Superman II" score, and most of it is original. Moroder's songs, written at a time when his "Flashdance" score was a hot-selling item, are laughable early-80's pop, the low-point being an all-synth version of the Superman March, which sounds like it belongs on a Muzak system at K-Mart. Despite these problems, this is an attractive CD that has a lot of music on it, something that Superman fans shouldn't pass up. B+

-Andy Dursin

and can easily be appreciated without the film to accompany it. Rosenman's music is little more than mood music (the kind you might find in a Roger Corman teen slasher flick) that uses repetitious phrases and patterns to play the listener's tensions in concert with the images (take the hospital chase scene in ST IV) and is not great music in and of itself. Don't make Horner out to be a self-plagiaristic villain of a composer, he has earned the right to recycle because, frankly, he is a great composer and writes music worth hearing again. The lynch mob should be sent after composer's like Rosenman who don't have the decency to compose music that one would want to hear again.

-Lance Baker

A few words about Lance's response, before I get to my opinion. Lance should be commended for writing his opinion, something that SCORE was created for but not really utilized in until a few issues ago. If you agree, disagree with a review or article here, SEND IT IN! I'll print it here, so do it. As for Lance's comments, I do agree with him that Horner is, generally, a better composer than Rosenman. But Rosenman's score for "Lord" is regarded by many as not only a fine score but an excellent piece of music that can stand alone as good music--the complete opposite of "mood" music, which virtually every

movie has, no matter who the composer is. Furthermore, Rosenman's excellent score for ST IV totally fit the the movie. Horner's serious, somber music from ST II and III, as good as it is, would never in a million years fit ST IV. And there's little difference between the ST II and III scores, at least when compared to Silvestri's "Future" scores or Williams' "Star Wars" or Indy Jones series music. Viewers and listeners should try to listen to Horner's "Wolfen" score from 1981, with a motif that has appeared in virtually all of Horner's scores since.
-Andy Dursin

SPECIAL FEATURE: THE FILM MUSIC OF BERNARD HERRMANN by SHANE PITKIN

No one has done more to keep the great symphonic film score alive than Bernard Herrmann, nor has any one film composer influenced the field to such a great extent. During his sixty-four years he created masterpieces of film music which today stand as landmarks in the world of motion picture scores.

Herrmann was born on June 29, 1911 in New York to Abraham and Ida Herrmann, two East European Jews who had immigrated to New York. He enrolled at New York University, and later took courses with Wagenaar in composition and Albert Stoessel in conducting at the Juilliard Graduate School of Music. In 1934 he was appointed to the staff of CBS as a composer of background music for radio programs and conductor of the CBS Symphony Orchestra summer radio series. After scoring Orson Welles' Mercury Theater radio broadcasts, Herrmann was asked by Welles to score *Citizen Kane* (1941). Thus began Herrmann's career in film music, a career that he would pursue and champion until the day he died. Herrmann was considered by some to be a quarrelsome egotist, and known by all for his tempestuous tirades against "inferior musicians"; but for every anecdote about his temperament is an account of his compassion, and those who knew him remember him fondly.

"*Citizen Kane*" was both Welles' and Herrmann's first film, and some consider it the greatest achievement of both. Herrmann's grim accompaniment to Charles Foster Kane's forlorn, unfinished Xanadu, his lively theme for Kane's early newspaper days, and the sadness evoked by his Rosebud theme are all examples of effective film scoring which many composers have since tried to duplicate. Herrmann believed that music should supplement the images on the screen rather than dominate them; his uncanny ability to set the mood for each scene with his music was a result of his experience in radio. Herrmann's second project was "All That Money Can Buy" (1941), which competed with "*Citizen Kane*" for that year's Academy Award and ultimately claimed it. It was the only Academy Award that Herrmann would ever win--that so many of this fine scores were overlooked is attestment to what has been called the infamous "tone-deafness" of the Academy.

Next Herrmann went on to score Welles' second project, "*The Magnificent Ambersons*" (1942). Unfortunately, the film was taken out of Welles' hands, recut, and reshot by others, and as a result much of Herrmann's brilliant, reflective score was lost. (The complete score was recorded in 1990 by Tony Bremmer, and is available from Preamble.) This infuriated Herrmann, who demanded that his name be removed from the film; he felt it was the composer's job to decide where in the film his music should be used, and the recutting of "*Ambersons*" had significantly diminished his score. It was an incident Herrmann would remember with sorrow for the rest of his life.

Throughout the films that followed Herrmann defied convention, and in the process advanced film music to its greatest heights. For "*The Day the Earth Stood Still*" (1951) he used an electric violin and bass to generate the first major electronic score for a film; for

Hitchcock's "*Psycho*" (1960) he composed a "black-and-white" score strictly for strings. Indeed his eight-film association with Hitchcock was the most productive period of his life--and of Hitchcock's. Herrmann creativity was at a high, and he composed what are arguably his best scores: the comedic "*Trouble With Harry*" (1955), the romantic "*Vertigo*" (1958), the rousing "*North By Northwest*" (1959), and the chilling "*Psycho*" among others. When his score for "*Marnie*" (1964) was blamed for that film's poor box-office returns (studio executives called it "lazy and derivative"), Herrmann wrote a more exploitable score for Hitchcock's next film, "*Torn Curtain*" (1966). Herrmann wrote an exciting symphonic score; but Hitchcock, pressured by the studio, threw out the score and commissioned John Addison to compose a new one. Herrmann's friendship with Hitchcock thus ended, and "*Torn Curtain*" was the failure everyone had expected it to be. Some say its success might have been greater had Herrmann's score been used.

After this event Herrmann went to England and worked on the scores to several foreign films; among them, "*The Battle of Neretva*" (1971), his second and last war movie score, is a notably powerful orchestra work echoing the waste of warfare. A year later Herrmann was sought out by a young Brian DePalma to score the director's low-budget horror film "*Sisters*" (1972); according to DePalma, Herrmann's fee was the single largest item on the budget. But Herrmann's terrifying score, employing Moog synthesizers and glockenspiels and strongly reminiscent of "*Psycho*" gave the movie a professional sheen and helped make it an unexpected success. DePalma then requested that Herrmann score his homage to Hitchcock's "*Vertigo*," "*Obsession*" (1976). For this film Herrmann created his most moving, incredibly emotive score. Soon after, Herrmann went to Los Angeles to score Martin Scorsese's "*Taxi Driver*" (1976); hours after completing the last recording session he died in his sleep. It was December 24th, 1975. The world had lost a musical genius; but his music had lived on and served to guide younger film composers, such as James Horner and Danny Elfman, as well as those of his colleagues who are still active in film, veterans including Jerry Goldsmith and Elmer Bernstein. In all of them, one can see the shadow of Bernard Herrmann.

**An excellent Herrmann compilation is available from Masters Film Music: "*Bernard Herrmann: The Concert Suites*." It is a four-CD boxed set which includes a 52-page booklet of liner notes and manuscript plates, and contains all sixteen of the suites Herrmann adapted from his favorite movie scores and recorded between 1968 and 1975. Included are: "*Psycho*," "*Vertigo*," "*Day the Earth Stood Still*," "*7th Voyage of Sinbad*," "*Citizen Kane*," and "*All That Money Can Buy*," among others. Price: \$59.98 plus \$3.50 shipping and handling, available from Varese Sarabande CD Club at 13006 Satcoy St., N. Hollywood, CA 91605. (Assuming that all the sets have not already sold-out)

MORE KUNZEL/CINCINATTI POPS COMPS: SPECIAL FEATURE EXTRA

MOVIE LOVE THEMES (1991). Telarc CD-80243, CS-30243 for tape. 18 tracks-- 70:56/// This latest Erich Kunzel-Cincinatti Pops compilation of film music benefits all the way from excellent orchestra arrangements of music that we've all heard before. The arrangements make the various selections seem like new, making this another fine addition to Kunzel's Telarc releases. Of interest to genre fans are cuts from "Somewhere In Time," "Ghost," "Dick Tracy," (an especially good arrangement of the Oscar-winning "Sooner or Later" by Sondheim) and "Raiders." Other tracks range from "On Golden Pond" to "Arthur," "Cousins" and "The Way We Were." William Tritt's solo piano work also stands out in a typically fine Kunzel compilation. **A-**

A DISNEY SPECTACULAR (1990). Telarc CD-80196. 12 tracks-- 68:09/// Music from virtually all of the "classic" Disney animated films makes up this tremendous Kunzel-Cinci Pops recording, perhaps the best of all Kunzel compilations. The music you would expect to be here is here ("When You Wish Upon A Star," etc.) but the arrangements and the sound of the CD itself makes all the material here sound new. The Cincinatti Pops are backed by several choruses, all of which simply sound terrific, as well as a solo soprano, baritone and even a Barbershop Quartet. But the big highlight is the 13-minute "Disney Fantasy" suite, which takes every Disney standard and intertwines it into a magnificent piece of music. **A**

-Andy Dursin

NEXT ISSUE: HOT SHOTS!, MANCINI IN SURROUND (a new Dolby Surround CD of Mancini's music), and whatever you send in!

ANDY DURSIN, editor

A final note from Lukas-- The copier is dead, I'm losing my head... look for a metamorphosis but hold onto your horses... no dues, I said, but my wallet is dead... part of the SCL will still be free, to which you'll gladly agree... but if I spend another 30 bucks a month so I can put out the newsletter--I'll blow my brains out. I never said I could rhyme. Look for a major overhaul before the next newsletter, with the SCL becoming the STC, the Soundtrack Club, with a free core membership but a paying subscription for the newsletter. **Don't panic--trust me.**